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lower, of heavy braid firmly sewed to the lining at right angles to the pleats. The back of the skirt (fig. 4) brings together two elements, right and left, each flat, carefully quilted, and two feet wide at the lower border: between them occurs the break in the skirt which allowed the wearer freer movement. The waist line is remarkably small, measuring hardly twenty-three inches, bringing to mind the slender-waisted knights of Maximilian's court whose *justaucorps* must have been tightly laced, indeed. Our Waffenrock is of Ger-

## SIDELIGHTS ON THE SIXTH EXHIBITION OF INDUSTRIAL ART

IN connection with the Sixth Exhibition of Work by Manufacturers and Designers showing the result of study of the collections, it behooves us again to recall the controlling factors which both limit this exhibition and make it possible. In the introduction to the List of Contributing Firms<sup>1</sup> it is stated:

"It has not been the purpose to show

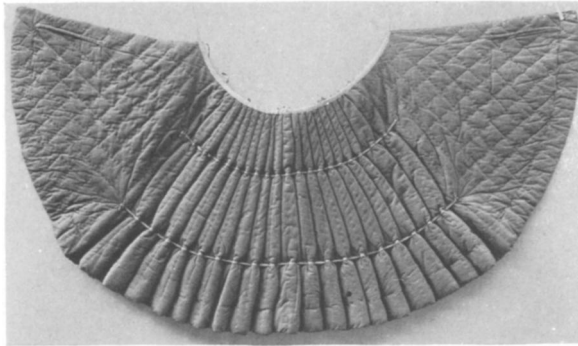


FIG. 4. SKIRT, SHOWING LINING

man workmanship and dates from the first third of the sixteenth century.<sup>3</sup>

B. D.

<sup>3</sup>Since the foregoing was written, a very interesting letter has been received from Dr. Erich Haenel, Director of the Armor Museum in Dresden, who has very kindly examined for us the early records at the Johanneum in order to determine whether there exists a record of the sale of the present skirt from the Dresden Museum. He discovered many sales to Moritz Meyer between June, 1836, and October, 1837, but the present object is not named. He found, however, in the museum's 'Akten' that a number of skirts (six in all) were sold in 1834 to another dealer, a certain 'Jude Mendel,' and one of these skirts is described as being of whitish stuff bearing flowers, and he notes that "among these skirts the Waffenrock may have been included, but the descriptions are not very accurate, and so we are not entitled to bring this note in connection with the present piece." So far as Dr. Haenel knows the German collections, our present specimen is the only well-preserved Waffenrock other than those (five specimens) in the Dresden collection.

all that has been done as a result of Museum study in the past year, nor yet to show the best that can be done, but rather to show a limited number of worthy pieces considered representative by the industries which produced them, while at the same time demonstrating a wide variety of material, style, form, color, texture, and technique generally, in order to indicate as many as possible of the myriad points of contact which the trades have made and can yet develop in the study of historic material in the Museum."

It is a fact that this exhibition is but a footnote to the real work among the trades. To go among workers in factories, to discuss with producers their own practical problems, to discuss with designers their own high purposes and often prescribed labors, to study conditions of mechanical production, of selling without knowledge

<sup>1</sup>Copies may be had on request to the Secretary.

of design, of defection in essential elements of manufacture, to relate all of this to apparent public demand, is to make a journey of discovery in the arts, discovery of ideals, of progressive thinking, of serious intention, all backed up by an investment of cash, materials, equipment, and labor that only America in this year of grace can bring to the task.

For the trades have set themselves a task—to design American industrial art and to produce it here. Our exhibitions of work by manufacturers and designers have from year to year shown this Americanism, which manifests itself first in studious improvement of design, based upon study of the best sources as offered in our collections; second, in the best standards of execution; third, in the use of honest raw materials; and finally, in the reliance upon American factories and equipment to turn out the finished product. No better indication of the value of this public service by the Museum could be offered than that presented by the exhibition this year.

The Gallery of Special Exhibitions being available, it was possible to invite a much larger number of exhibits. Broad wall areas made it possible to bring together a greater number of objects of one kind, as well as to show the work of individual producers together, thus insuring not only a more satisfactory presentation of any one exhibit but also a more homogeneous effect of the whole. By the same token, it has become possible to show the large number of designs which any one concern has made during the preceding year on the basis of Museum research.

Even at that, the exhibition presents the merest selection of things actually made during the year as a result of Museum study. A myriad "special order" pieces have been made and delivered to clients who do not wish to do without them for the period of the exhibition. Whole interiors of drawing rooms and libraries fall within this class. In fact, there are now shown here several pieces which have been lent us by such clients and brought back from Cleveland and other cities.

A source of greatest satisfaction is the improvement in designs produced in quan-

tity, such as laces, silver, cretonnes, rugs, etc. It is here that the salvation of our industrial art lies—in the one repeat of a printed cotton or lever's machine lace to be made in 10,000 yard quantities, in the one model for a coffee pot to be made in over 5,000 examples. These most of us must afford; these therefore must be good, and by the expected queer turn of fate, the very conditions which bring them to us at attainable prices still militate against the best design for them. But there is every cause for satisfaction. The new day has dawned. A score of industries are moving not only forward in business and technique, but upward in design, as to both the understanding and the production of it.

Each year brings certain industries to the front—rugs, silver, cretonnes, velvet this year; while other industries seem to have defaulted, such as metalwork, other than lighting fixtures. But absence does not really mean default. There is a business of art as of everything else. Art always follows trade. So these industries work around in cycles that fate alone controls, though labor and materials and financial storms may be the visible evidence. To make up for defection of certain industries others have come forward more strongly; jewelry, for instance. This represents such an investment that of the best firms a generous exhibit cannot be made each season, though the good will of our contributing firms is made manifest wherever opportunity permits. In that respect the Sixth Exhibition is fortunate.

Two new fields, ribbons and blankets, have been added to our list this year; and two others long absent, tiles and glassware, are again with us. Advertising is freely represented and offers the greatest promise of growth; such also is the case with commercial packages, bottles, and wrappers.

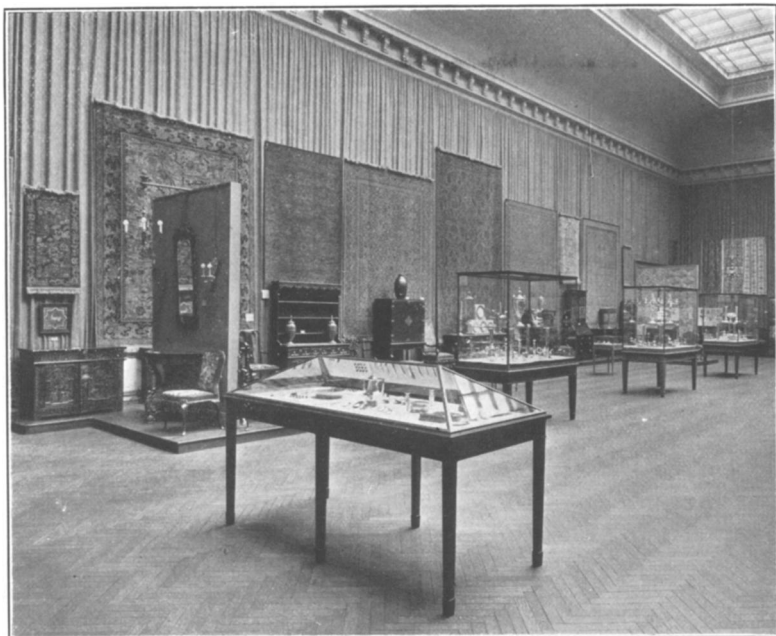
A most interesting sidelight on the exhibition is the readiness of certain producers to show designs which are to be offered to the trade during or after the exhibition. This is the case with rugs and toilet articles. In these classes we have in our gallery the first examples made, the makers having not even begun to take

orders on them. To anyone familiar with the old notions of "cagey" manufacturers whose limited ideas were carefully preserved in dark closets away from any competitor's absorbing gaze, the showing of such things is a sign of great progress, for it proves the strength of design, the conviction that good design multiplies itself by the constant factor of research.

But there is a still higher portent, namely, the number of employers gladly

work under impossible conditions, carry the blame for all the poor designs which don't sell, and watch others get credit for the good designs that are oversold. But here also the light of progress has penetrated. In our first exhibition in 1917, not one designer was mentioned, though 73 objects were shown; in the current exhibition, our sixth, 95 designers' names appear while 607 objects are shown.

R. F. B.



SIXTH EXHIBITION OF THE WORK OF MANUFACTURERS AND DESIGNERS

giving credit to their designers, as shown in our labels on the objects. There is the real test of the value of design in trade. It was once thought that a good design was somehow the product of a complicated business machinery in which someone who made marks on paper seemed to have a part. Gradually it was discovered that if the marks were not made on paper the machines had nothing to do. So designers gathered a limited credit in the eyes of manufacturers. In some industries, such as costume, for instance, they have risen to the very top. But in the majority of industries they must still sing small,

## CLASSICAL ACCESSIONS

### V. ROMAN MARBLES

THE Museum has recently acquired interesting examples of three branches of sculpture in which the Romans of the second century particularly excelled—sarcophagus relief, ornamental relief, and the decoration of architectural members.

The fragment of a sarcophagus which stands at the south end of the sculpture gallery of the Classical Wing is an excellent example of the Roman treatment of myth-